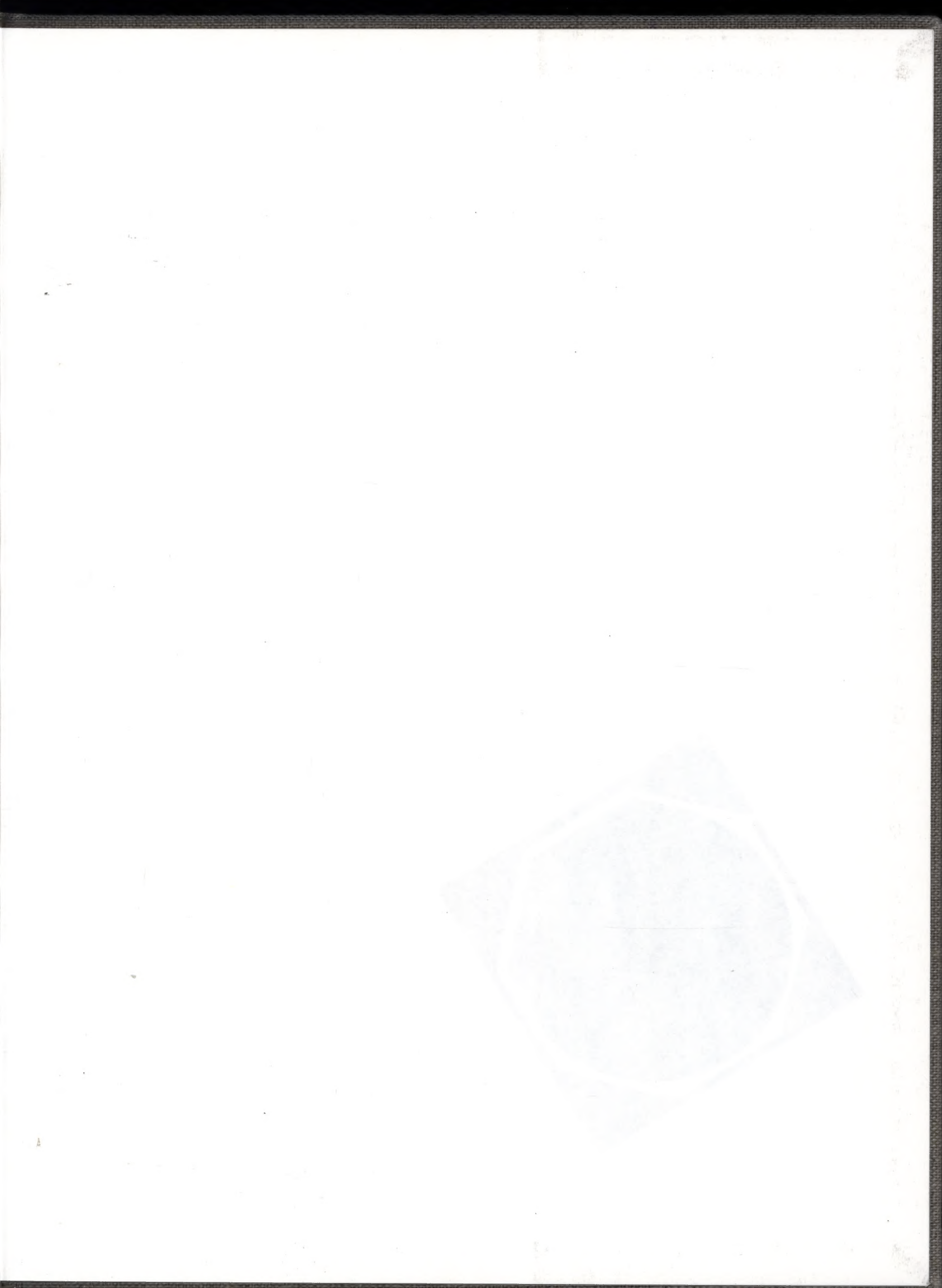


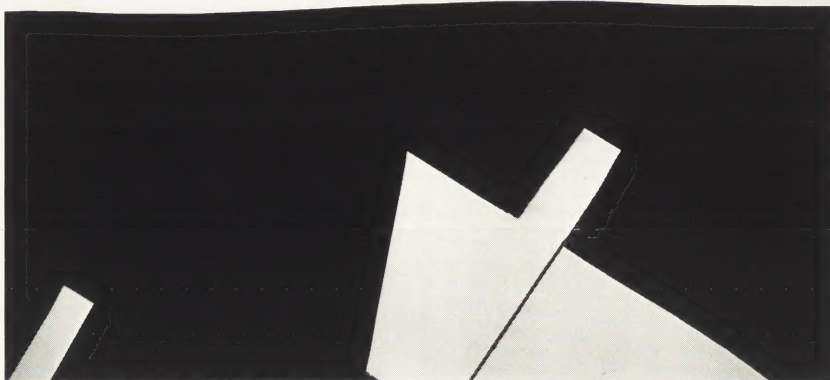
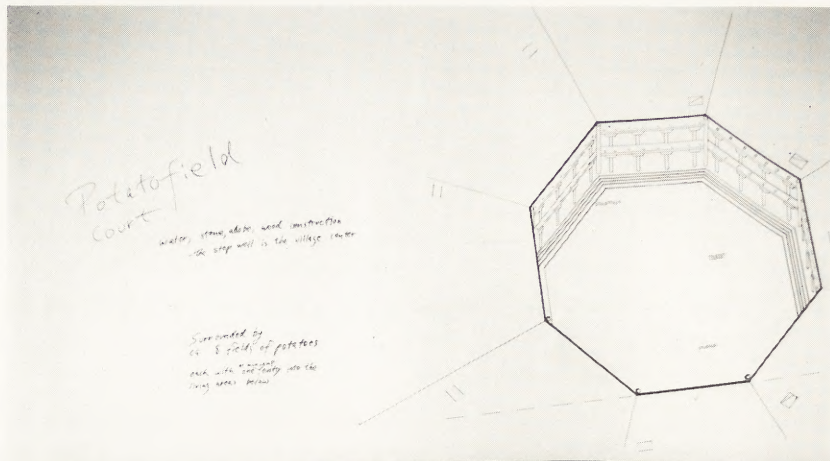
MARIA NORDMAN

**DE
SCULPTURA**
WORKS IN THE CITY









MARIA NORDMAN

DE SCULPTURA
WORKS IN THE CITY

SOME ONGOING QUESTIONS

Schirmer/Mosel

Cover photo:

One of three works in the city of Düsseldorf.
Four benches situated on a plane of red earth
(steel slag) bounded by wood and grass.
Situated at the place on the Rhine where ships
dock from other countries.

Robert-Lehr-Ufer, 1979-

Page 1

Excerpt (Firenze 1967)
from *Book of Travels*

Page 2

(Detail of roll drawing)
Untitled 1985

Collection Rijksmuseum
Kroeller-Müller, Otterlo.

CIP-Kurztitelaufnahme der Deutschen
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De Sculptura

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Eight hundred paperbacks with the organisa-
tions that also supported the book.
250 copies, special edition of the artist.

Printed and bound by Bacht, Essen

To the one who holds this page, who gives this
writing a particular time.

Preface

"Book" relates to "Buch" which comes from the German "Buche", the beech tree. Plates of beechwood were carved on one side, for the making of the first printed books of Europe.

This book is a first partial documentation of more than one work in which I am engaged. "Word of mouth" has been its continuing means. The way of talking by people who arrived by chance, and those who somehow knew of the work, tended to be interrelated by their choices of words; in part that makes this printing possible as another series of questions.

As for images, I've often asked that what is published without my collaboration at the time that a work is there, would be writing, floorplans, or images of the outside context only.

The question is, can these pages act as an invitation to encounter a new work at the time that it is there?

One part of the book is in regard to a project with a ship. People of various cities where it docked have requested that some recordings of its stations and structural changes be given as a part of the exchange between cities.

It has to be said first, that this ship no longer exists as a visitable place, and second, that there are no sound recordings made, or images of how people entered and used it.

The ship now belongs to whomever was there. Essentially, it was prepared to be a continuous presence, and I refer to some other works which have that same condition.

It was Jean-Christophe Ammann who first requested that this book be made. I thank him, Nelleke van Maaren and Stephan von Wiese for their careful reading of the material and continuing their request that this book be made over a period of years.

Contents

| | Page |
|--|---------|
| I. Some Observations and Questions about Working | 8– 14 |
| II. Untitled Project. 1969– | 15– 19 |
| III. A ship. 1981–1982 | 20– 69 |
| Plate list | 70– 72 |
| Working Notes | 73– 75 |
| IV. Kassel, 1977 | 76– 77 |
| V. Room of the World. La Stad. Basel, 1984– | 78– 84 |
| VI. Ground Owl, Ground Squirrel Park. Bakersfield, 1978– | 85– 86 |
| VII. Drawings/Proposals | 87– 95 |
| VIII. Münster, 1983 | 96– 97 |
| IX. Düsseldorf, 1979– | 98–105 |
| X. Washington and Beethoven. Los Angeles, 1979 | 106–107 |
| XI. Brehminsel. Essen-Werden, 1984– | 108–109 |

I.

ποιεῖν
Ποίημα

The work is not there.

The work tends to be there.

If *poieîn* means to make, to do,

then it stands inmidst of *Poíema*

all that is made, and speaks of every

maker, doer, user, at once.

This work exists only

in a context open

to any person.

This work begins with the active presence.

“Work” is amidst change.

It is without predefinition from
a material, from modes that are plugged
in, or attached.

It is not in context with what is
named an “installation”.

The air, the light of the sun,
the water, the dialogue of people
can’t be affixed or “installed”.

It is not a subject.

It is not an object.

It is not passive.

It is not finished.

What could be called “work” would be
in concert with the whole of work
and with what is in continuous
movement as is language itself.

Some chosen work contexts 1967–

- In a room on a sidewalk near apartments and a laundry (1970–).
- In wild-growing meadows, near a stadium; near railway tracks (1984–).
 - In the passage from a street to a garden (1977).
 - On open land near a small town (1968, 1969).
- Before a college: the planting of trees to form a park (1978–).
- On a small meadow where foreign ships dock at the Rhine (1979–).
- In the shadow of old chestnut trees by the Düssel (1979–).
- In an open place surrounded by trams, food stores, apartments (1979–).
- In upper rooms of a villa Medicea built by Bernardo Buontalenti (1976–).
 - By the Dommel (1980–).
 - Inmidst of a courtyard surrounded by apartments (1974).
- On a walkway near the birthplace of Christopher Columbus (1976).
- In various buildings with exhibitions by contemporary artists.
- In a room with works from the Gabon, from Roman antiquity, of Arp and Maillol (1980).
- In concurrent open places of two cities opposite on the earth (1976).
 - Near a winter wheat field on one side, and apartments on another (1984).
 - In a public park by a music school (1984).
 - On the grass center of a mid-city street (1984).
 - In a harbor (1984).
- In what was once built as a stable (1976–).
- In an unused workroom loaned to me by an artist (1972).
- In conjunction with the historical collection of a university (1979).

- On the street where Gian Lorenzo Bernini was born and also buried (1984).
 - In conjunction with a mountain and a tree (1973).
 - Across from an ongoing rodeo (1980).
 - On an island in the Ruhr (1984-).
- In the basement of a university building (1967).
- By a parking lot in view of the state capitol of Texas (1980).
- On the whole ground floor of a Mies van der Rohe house (1984).
- By the Mars Hotel, where people live in abandoned buildings (1975).
 - On a medieval marketplace (1983).
 - In an emptied street level building (1977).
- In one of a row of shops where people work and also live (1979).
- On unused land near Sant Agostino and Salita Tre Re Magi (1977).
- In what was once a three-room, street-level apartment (1977).
- In an alley between the Pacific Ocean and the highway (1973).
 - Where Chinese, Japanese, English, and Spanish speaking neighborhoods meet (1984).
- Under a grove of trees in an open park of Lac Lemman (1985).
- In the valley of the Dora and the Po (1985-).
- On a terrace of Filippo Juvarra and the masons of the Piemonte (1985-).

Light
stands for an ongoing fire

Light from
the Sun

What's neutral can be there
in one place well as well as another.

For whomever might arrive.

II. Untitled, 1969–

[1] Drawing for black walls on wheels. Ink on paper, 49.7 x 46.2 cm.

[2] Detail of street entrance (1970).

[3] A placement with use of both sides of the walls.

[4], [5] Details of particular placements of walls for a day at a time.

This work takes place on the street, and uses only that light coming in from the door.

The door is open to whomever passes by chance on the sidewalk.

The chosen location for the work has a wide usership, as the street at that point is surrounded by many small service shops, a laundry, a college, and one- to two-story apartments.

Into a black room with a rectangular floorplan are placed six black walls on omnidirectional wheels.

Four walls are eight feet by eight feet, and two are four feet wide and eight feet high. They are made of prefabricated gesso panels nailed to a frame of wood.

Every area before and behind the walls, as well as all parts of the room are open to the entry of people and daylight.

The sound of the work is dependent on the people there, on the given position of the walls, and the sound that enters from the street.

The work is ongoing.

From its first use in Santa Monica street level rooms (1969–70), I find the possible placement of the walls amidst of the arriving light to be unlimited.





[2] [3]



III. A ship. 1981-82

"Tjoba"

Docking at various cities on the Rhine
and waters of the Netherlands:

Amsterdam Düsseldorf Bonn Strasbourg Basel
Cologne Rotterdam Groningen Winschoten

A workshop is presented in connection to how it was found.

Having once carried sailors and their families.

Having once carried goods from city to city.

Potatoes

sand

rocks

coal

shoes

cloth

wool.

What comes along with the canals and the river are all the songs and the stories, the methods of building.

Yet this ship is readied in part for the conditions of what is there, and carries no explanations or mythologies of the past.

One from a series of works for the unknown person.

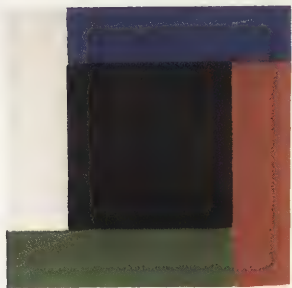
Who might arrive in this case also from the Netherlands, Germany, France, or Switzerland.

The water with its apparently endless movement.

Sometimes it's part of the air, part of the earth, or part of expanding flowing bodies.

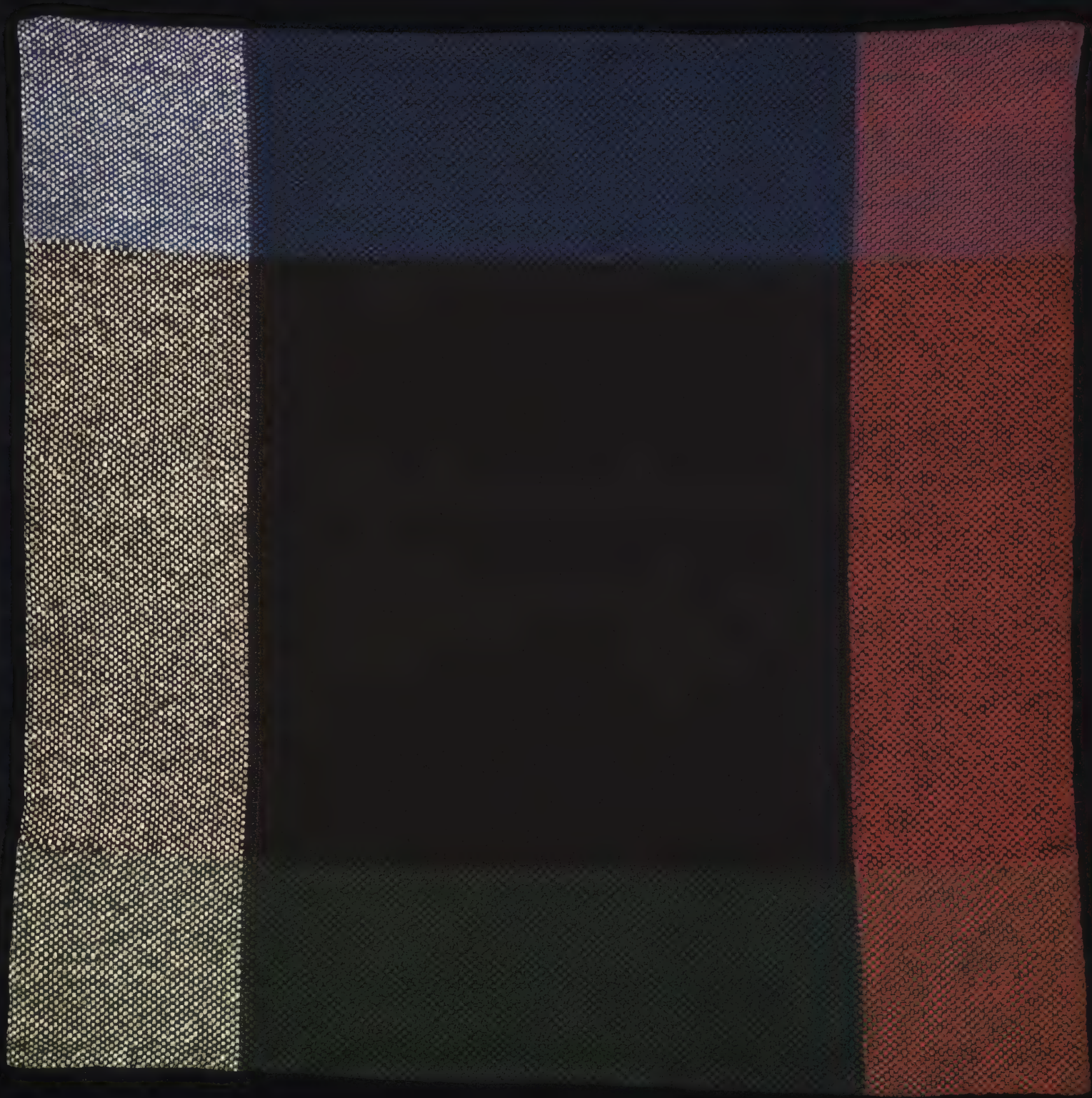
It hits the land.

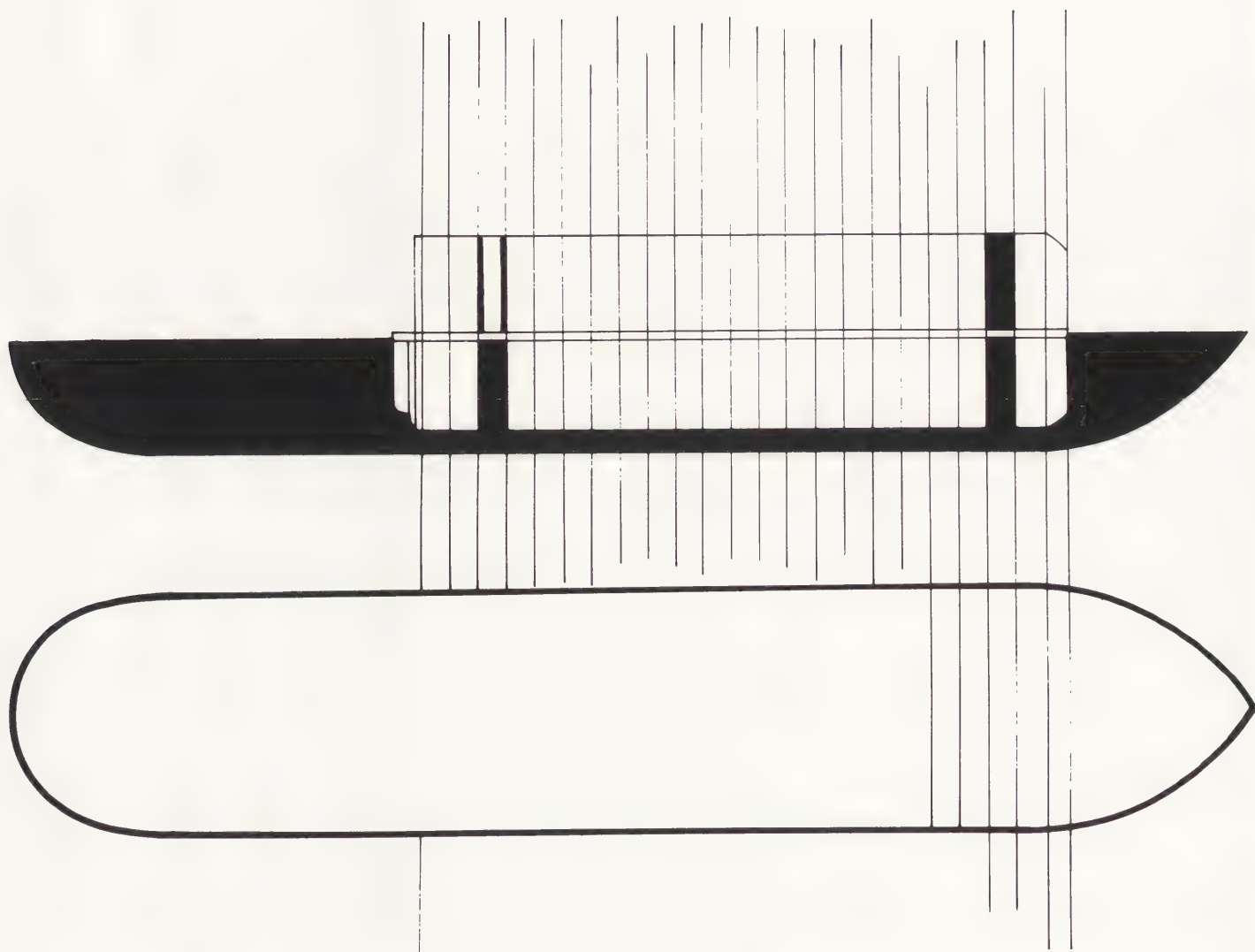
Where we might be walking along in the day or in the nighttime.



[6]

[7]













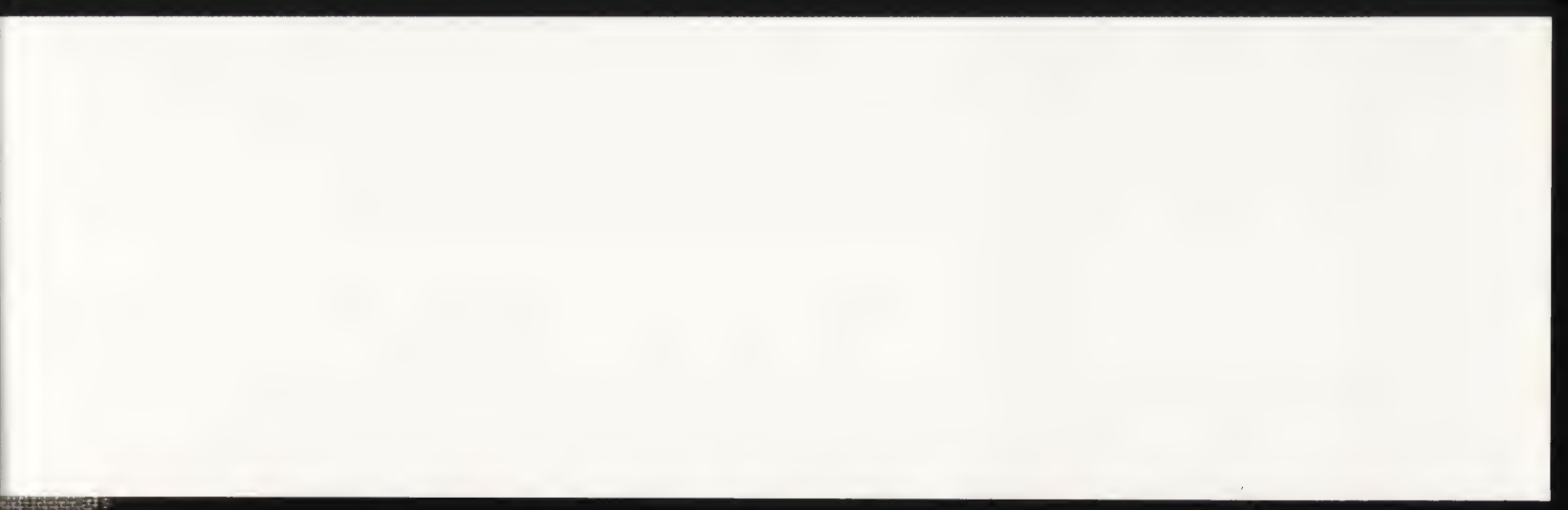


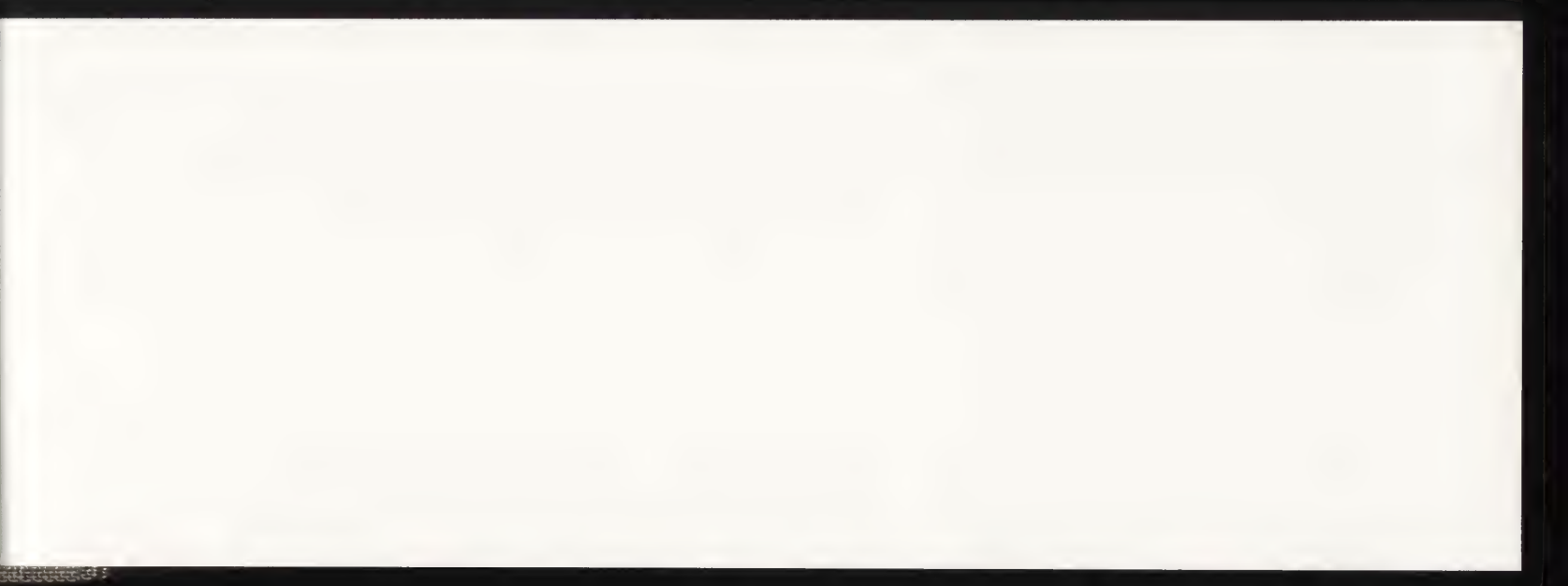




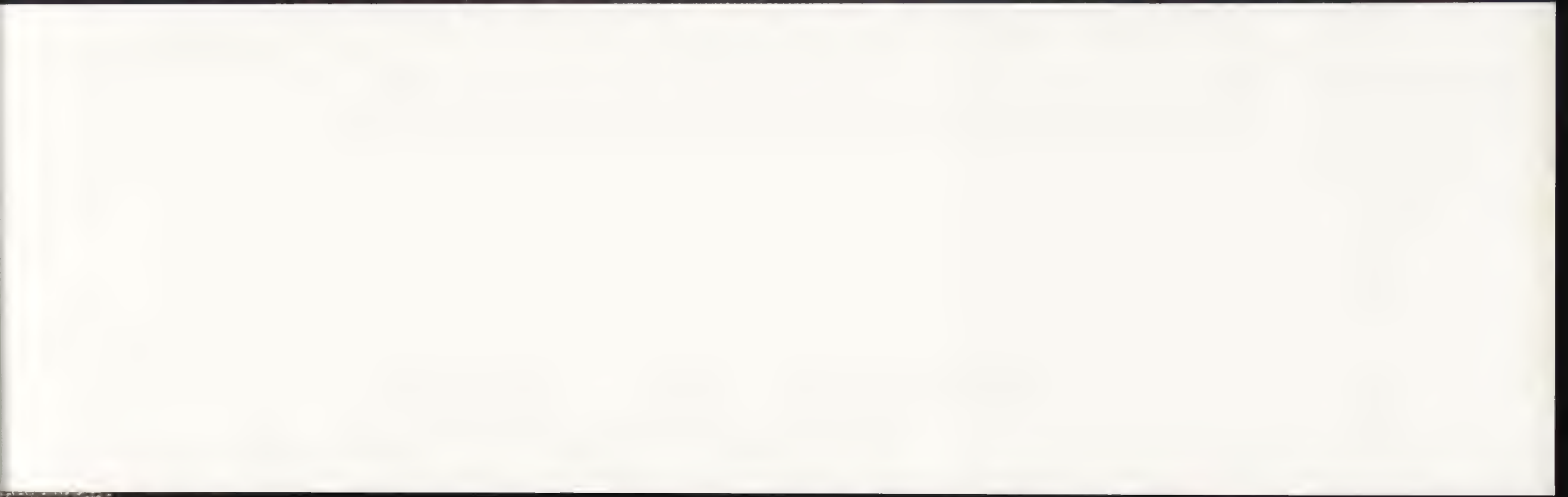


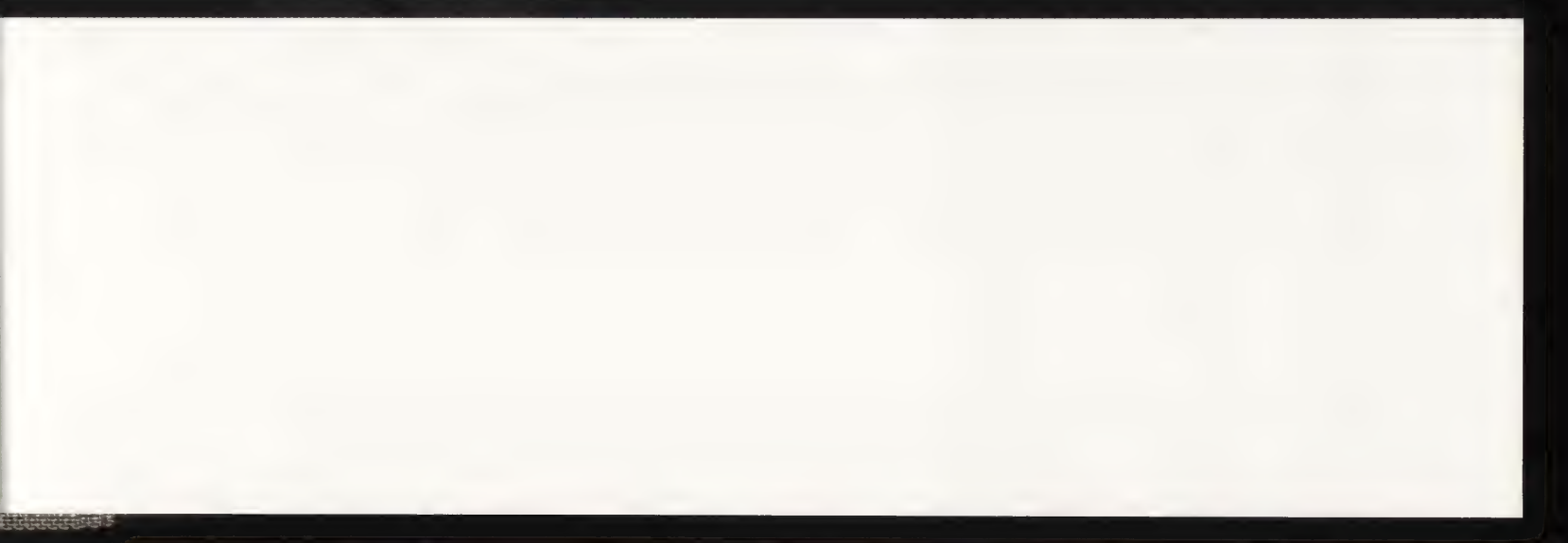










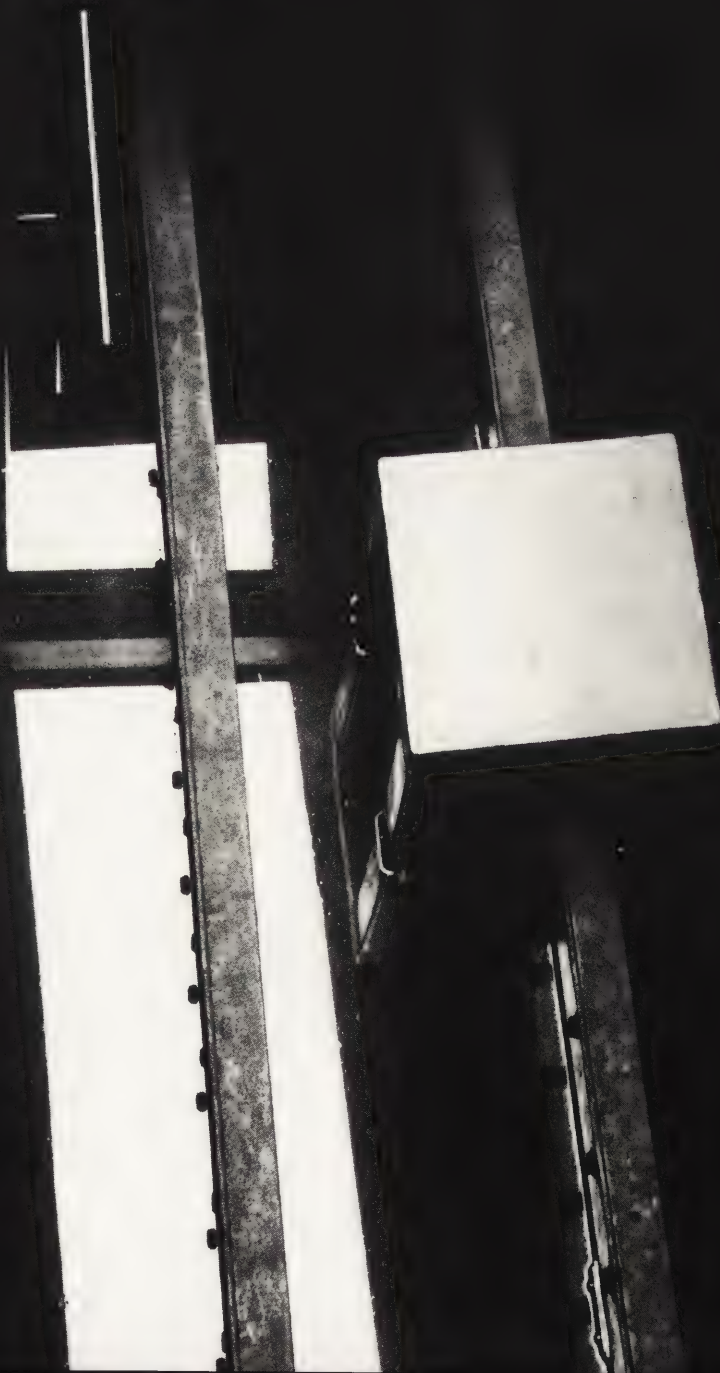
















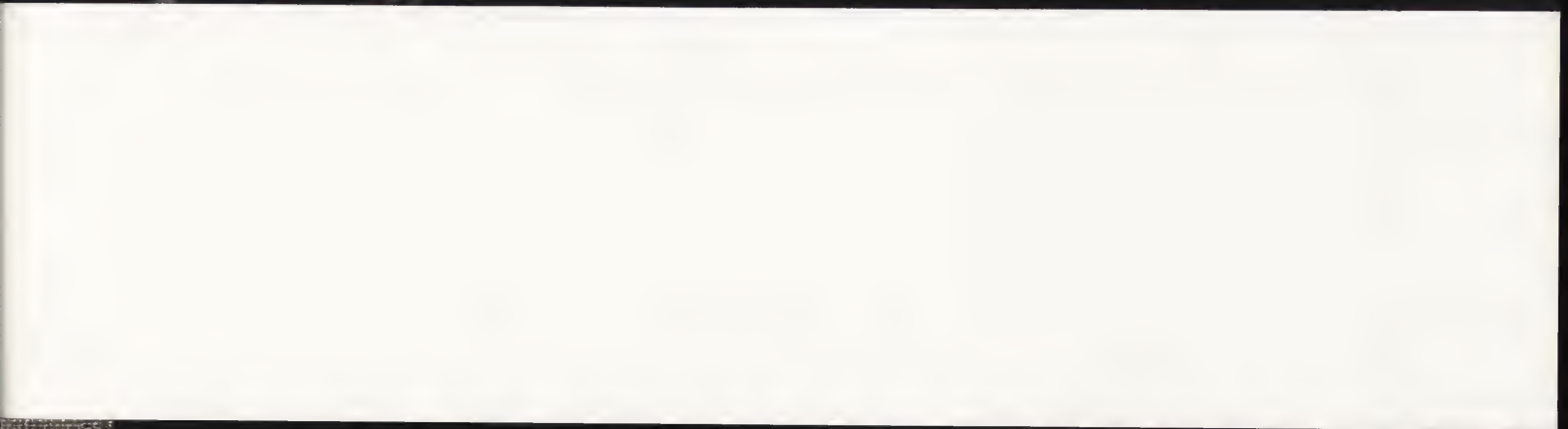




Plate List

- [6] Drawing of the wall, cloth and steel structure built for the ship in 1981. Ink on transparent paper, 40.5 x 51 cm.
- [7] Detail: colored cloth woven for the ship (see plate 25).
- [8] Plan of the ship (detail of a roll drawing).

Details of various points of docking of the travel of the ship:

- [9] A ship docked at place 8 in the Harbor of Rotterdam, July 7–30, 1982. It has a structure and a motor for operating in canals and rivers of Europe since 1923. This freighter is made for crews of two to eight sailors.
- [10] Amsterdam. Docked September 1981 at the lock of the Noord Holland Kanaal in Amsterdam Noord. This is my choice for the preparation and for the first public opening (December 21, 1981–January 21, 1982), at the intersection of an old fisherman's village with a public park. It's reached by ferry, leaving from the railway station over the largest body of water in Amsterdam, "Het Ij".

At the Rhine:

- [11] Düsseldorf, Dock 3, April 24 to May 5, 1982.
- [12] Bonn, June 10 to 20, 1982, Erzbergerufer at Beethoven Hall.
- [13] Cologne, June 25 to July 7, 1982, Hohenzollernbridge.
- [14] Basel, May 21 to 31, 1982, Solitude Promenade.
- [15] Strasbourg, June 2 to 6, 1982, Quai des Pecheurs.
- [16] Strasbourg, two steps below the level of the ground.

Details of interior structural conditions and changes:

All parts of the ship interior are open to whomever arrives by chance. The galley, the cabin, the pilothouse, the room at the bow, the sleeping and eating area of the sailors, are all readied for the same changing conditions as the large hold.

[17] Open hatch with one of two staircases fitted to the light openings of the hold, 81 cm wide (built October 1981).

[18] View into the hold with the introduced wall and cardanic steel structure, both built in October, November 1981 in the Jorjaan.

Inside the hold of the ship, the walls are derusted and painted with a white fish oil paint. (November 1981)

[19] Two open hatches with wooden stairs.

[20] View into the room at the bow, with a cardanic steel structure (81 x 81 cm top plane, 76 cm high). In its center is a tray (40 x 40 cm) filled with burning coal that tends to stay parallel to the water. In time, it changes to a mound of white ash.

All surfaces of this part of the ship are exposed to the darkness of the steel, that is covered only with a thin layer of linseed oil.

[21] Opening from the bow to the hold, with a detail of the constructed wall, and its door built to the height of the deck.

[22] Same room, open in Strasbourg at high noon during the second of June 1982.

[23], [24] Details of the cardanic structure holding water.

[25] Cabin with cloth¹ and drawing on folding table (81 x 81 cm) with a center of 40 x 40 cm.

¹ Maria Janssen of Wormer chose one from six of my drawings, after which she made the cloth (40 x 40 cm) seen in Plate [7].

The cabin is one of the five openings into the ship during its stay in Amsterdam. It is readied as follows: walls are painted white, a white cover is placed over the bed, two white folding chairs are placed near the center. A fibre mat covers the floor, muting the sound, also in the pilothouse.

Color enters into the ship through the windows and the skylight of the cabin and the galley. The skylight which was found filled with yellow glass, is replaced with clear glass, intensifying incoming light.

Further color enters the ship: through the introduced woven cloth, through the openings of various hatches, which are also used to adjust the intensity and timbre of the sound.

In Amsterdam, wooden stairs are built to fit two hatches that are to remain open in the hold, and two stairs are built of (tear-drop) steel to fit two open hatches in the bow. In all other cities, only one hatch with a wooden stair is used by visitors. The folding table against the white wall of the cabin, is also in homage to Pieter Jansz. Saenredam.

[26] The structure under the open hatch of the room at the bow.

[27] Rotterdam July 28, 1982. Room at the bow, with floorboards removed, the exposed belly of the ship is filled with water. The cardanic structure is filled with earth and a Ginkgo Biloba bonsai tree, chosen for its form that is similar to the linden trees just outside the ship.

[28] Groningen. Entry from the sidewalk across from the railway station.

[29] Detail of open hatch and stair with linden tree (*Tilia Europaea*).

[30], [31], [32] The ship is open twenty-four hours during the night of the full moon.

Working notes

Wies Smals extended an invitation in 1980 to work in the Netherlands, together with Josine van Droffelaar and Gerhard von Graevenitz. Their early common deaths through a tragic accident, leave us with an image of their passion for the development of their cultures, and the reality that our meetings are short and precise.

With the Stichting De Appel, Wies Smals supported this project of the ship from the start, and saw it through its journey. While I was considering the initial work on the ship, she was already contacting some of her colleagues to find support and invitations for its journey. Thereby, cities in which I had never worked before – with the exception of Düsseldorf – became docking places for the ship through the following support: Karl Richter of Sekretariat für Gemeinsame Kulturarbeit in Nordrhein-Westfalen, Wuppertal, organized a cooperation with the Kunstmuseum/Düsseldorf, the Museum Ludwig/Cologne, and the Kunstverein/Bonn. The ship was also invited to Rotterdam by the Boymans van Beuningen Museum, to Groningen by Corps de Garde and Groninger Museum, to Basel by the Kunsthalle Basel, to Strasbourg by the Association Art Aujourd'hui, and to Winschoten by the Harbour.

I thank Gerrit Dekker, Jan Wijn for their advice during the selection process of the ship. Jacques Kriek was the first to come to the ship to help me continuously in the tuning process, and he demonstrated that problems can be looked at not as problems, but as considerations to be discussed. Also Jan Schot and the following persons of Amsterdam came forward and helped to ready the ship for its journey from its start to its sailing, so that the memory of their city is a pleasure: Jolie van Leeuwen, André van Elburg, Julie Smit, Lida Licht, and many others, of whom some were sailors. Had any of these people not arrived or not shown their expertise, the ship might have developed a pin hole and sunken into a canal or into that dragon, the Rhine.

The people of the water have shown a directness of cooperation that is connected to the speed and directness of the water itself, and they continue to give another model of what is possible.

Looking back at the entirety of the developments in the work, Wies Smals demonstrated her generosity and intense dedication, commissioning and taking part in this and other projects, in which the outcome was not before known. Josine van Droffelaar, as her collaborator with De Appel projects, often entered the work with her wonderful wit and directness.

The support, special insights and poetic stories of Gerhard von Graevenitz also made this work possible. In that he continued the tradition of an artist taking the time to aid someone who may be working on different questions, a support essential to the continuation of what we call "culture".

It was clear in many details – his support of this work and that of other people was not based on any post-industrial methods of competition, – instead it had the quality of the sound of his voice when he greeted people.

AMSTERDAM, September 1981

In Regard to the Finding and Selection of the Ship.

A workshop with the name "Tjoba" is found docked on a canal next to ships from the North Sea. Nearby is a circle of red street roses surrounded by houses of brick.

If it is possible to say that the houses and the ship have in common that people live in them, then the rose poses the question to the ship: how is it made?

Where does it show itself, as seen by whomever is its observer or user?

It is possible, being made of steel, that the ship is where the steel is; but then it's not a ship if it doesn't connect to wherever the water flows that carries it.

And that it has in common with the rose, which draws water up.

The rose is where its perfume is.

Or, the rose and the ship together are wherever it is possible to say: here there is water.

On the other hand, considering the direction of growth, if the rose is connected to the sun, then the ship does not end before the North Star.

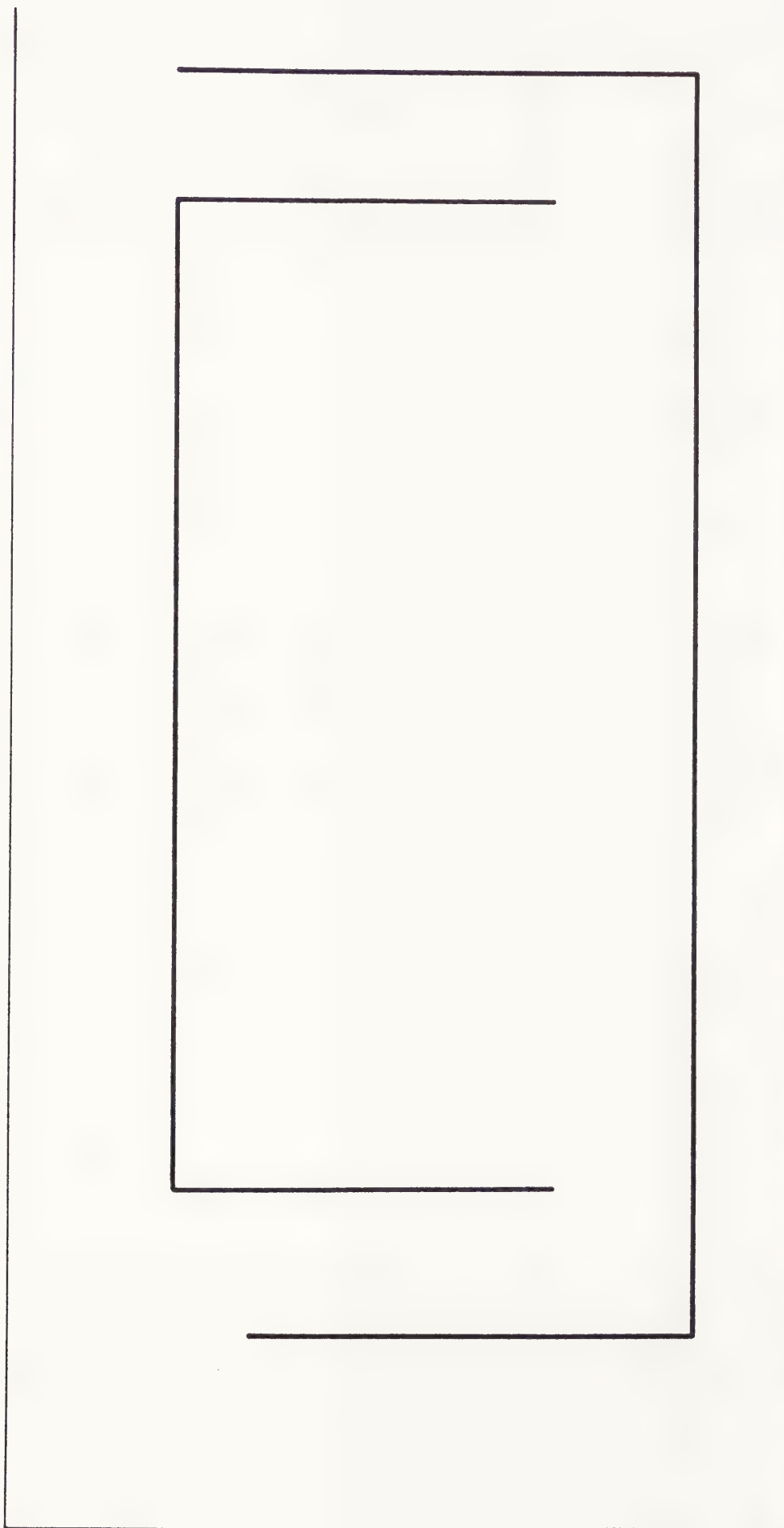
IV. Kassel, Frankfurter/Heckerstrasse. June 21–September 21, 1977

[33] A room is open on two sides with a parallel entry of light from ground level.

[34] Floorplan of a room with these dimensions: 490 x 1215 x 300 cm.

Sponsored by the Documenta VI.





V. Room of the World. La Stad. Basel, 1984–

Placed in relation to wild growing meadows:

- [35] La Stad. Drawing for two possible structures made of wood. Pencil and colored ink on paper. 1984.
- [36], [37] Details of opening in the log structure.
- [38] Detail of open structure.
- [39] Drawing from a series of placements of elements on the ground, 1984. Ink on paper. Actual size.
- [40] A particular distribution of September 15, 1984.¹

With a building means that is a given since circa 7,000 years:

Elements of wood are prepared to three meter lengths.

They have various states and carry no ongoing name.

It is possible that the elements will be given assembled as vertical structures, in which each element is dependent on the presence of every other one. They are carried into the air by rocks.

Kettenverbindung – chain joinery

One structure is made of interconnecting elements of square wood;
another structure is made of interconnecting logs in their original state.

The first has a closeable door and openings between the wood of the floor, perpendicular to the openings of the ceiling.

The second structure has an open door and openings on all its sides. With an open floor and with an open ceiling.

It is also possible that the elements will be given with particular positions on the level of the ground, with no piece of wood touching any other.

For placement in an open park.

This work is also in homage to Giacometti.

The work was originally supported by the Merian Foundation as part of an exhibition entitled *Sculpture of the Twentieth Century*. It is in its original place of wild-growing meadows in the Merian Park of Brüglingen, together with several other works that are to remain there. The discussion exists at present, if this work can remain as a part of the garden, and of the city of Basel.

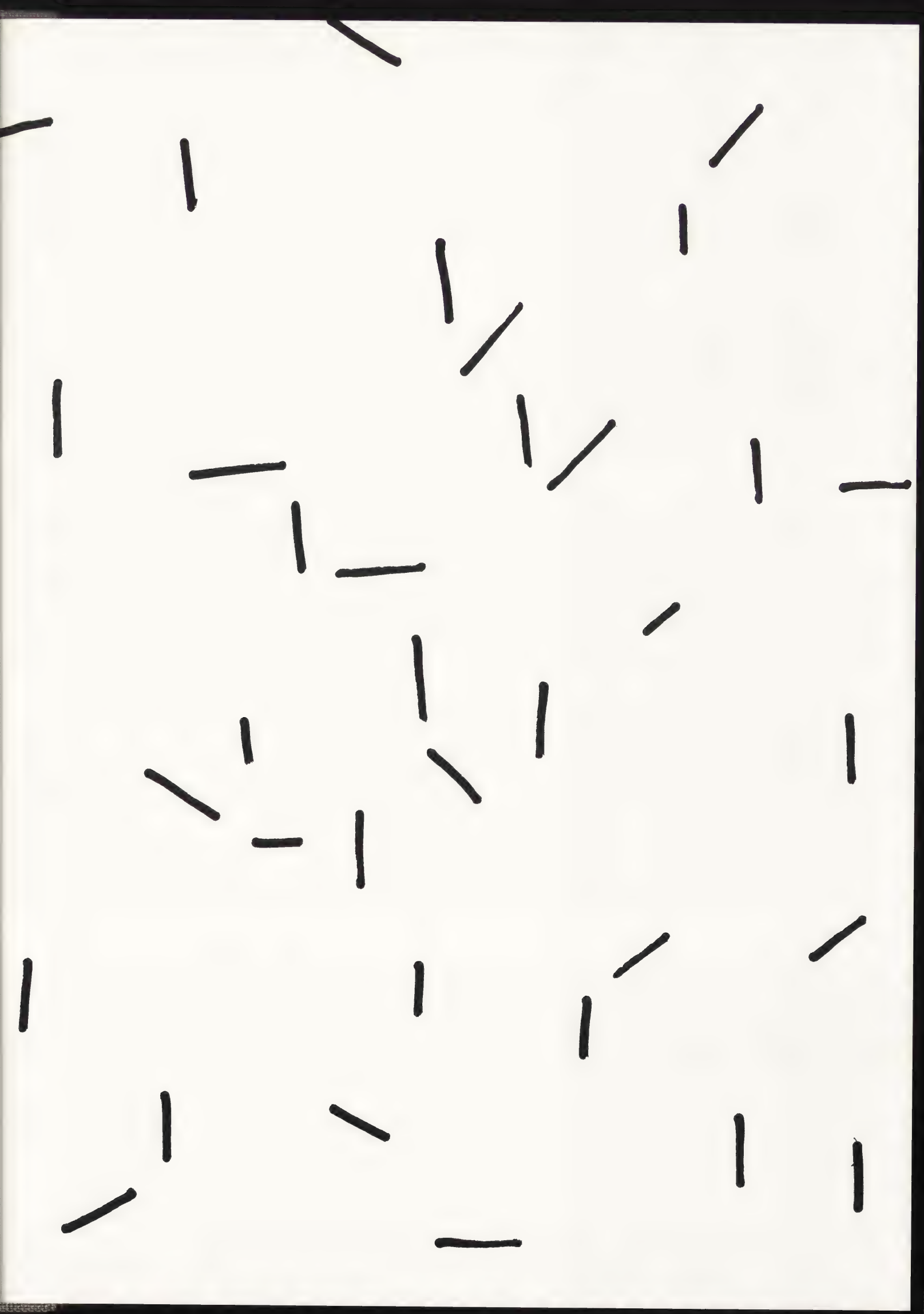
¹ Photo: Jan Schot.













VI. Ground Owl. Ground/Squirrel Park. Bakersfield, 1978-

The formation of a public park which is situated in front of a California State College: The land made available for use by the school was until this point uncultivated. The park results from a cultivation¹ of part of the land. Another part is to remain untouched by the gardeners during the whole year, leaving open to chance the arrival of seeds and any animals that burrow into the ground.

Deambulatoria:

1. The oval planting of a double row of sequoias around a dirt walkway that is ca. 6 Meters wide, leaves open a constantly changing series of images between the trees. In the center is the oval area that is to remain open to local flora and fauna. The *Sequoiadendron Giganteum* is planted at the time that it has the height of people. It has the capacity of living three thousand years as it is found in California.
2. Adjacent is a cultivated lawn of ca. 30 by 30 meters which surrounds the square of *Ginkgo Biloba* trees, planted also at the height of people, in pairs around a walkway of compacted local earth. In time, this walkway will be covered by the shade of trees, which have reached the age of one thousand years in their native China. The *Ginkgo* is a constant in the plant world, in that it has not changed or adapted its form in ca. 270 million years.

The center of the *Ginkgo* planting is open, and functions as an atrium as it is planted with a cultivated lawn.

The *Ginkgo* and the sequoia structures are oriented to the geographic north and to the axis of the equinox.

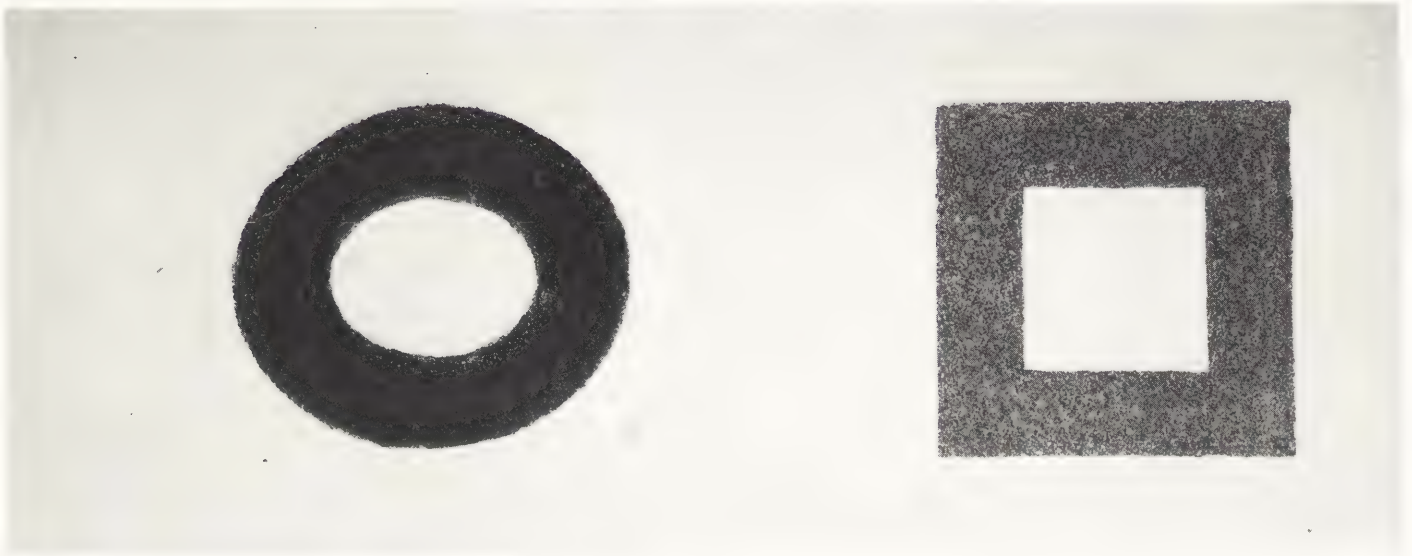
It is open for anyone of the college, and for whomever might pass from the city, during night or day.

[41a] Untitled.

[41b] *Tytonidae/Sciuridae*. Plan of tree planting, other side of [41a].

¹ One of the proposals of the park to the gardeners, botanists and students is to construct a form of maintenance which could be predicted to allow the trees to grow in size one relative to the other, and to allow the trees to reach their potential age in an area to which each is new, using the present context as a base.

² Sponsored by the National Endowment for the Arts. Also by Elyse and Stanley Grinstein. Planted and maintained by gardeners of California State College, Bakersfield.



[41a], [41b]

VII. Drawings/Proposals

The following images refer to drawings that function on both sides of the paper.

On the one side, the paper has no title.

On the other side, they are questions in regard to an open ground.

[42a] Public Square.

[42b] Coulter Pine/California Fan Palm Park, 1977–78, pencil and ink on paper, 38 cm x 95.2 cm (other side of [42a]).

[43] Detail of plate [42b].

[44] Detail of plate [45]. I Giardini Di Aspasia I., 5/84, ink, pencil on paper, 57 cm x 77 cm.

[45], [46] Particular placement¹ of drawing of plate [44] (both sides) – courtesy Collection Mario Pieroni, Rome.

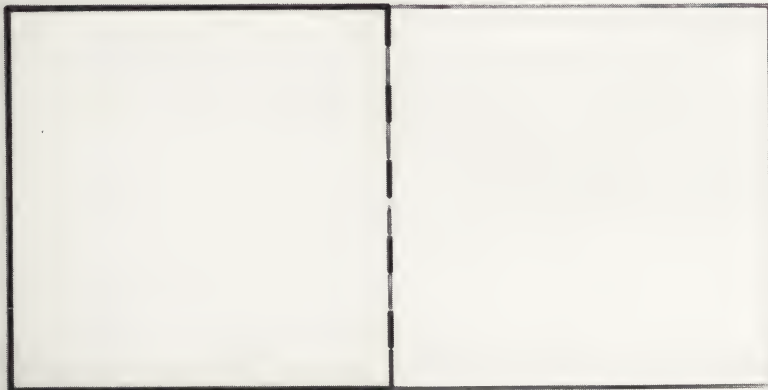
[47a] Untitled.

[47b] Linden tree and Nordmann Pine Park, 1/82. Pencil and ink on paper. 47.2 x 77.3 cm (other side of [47a]).

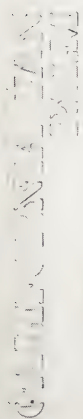
[48a] Untitled.

[48b] Sitting room Plan, 5/80. Pencil and ink on paper. 35.4 x 73.8 cm (other side of [48a]).

¹ Photo: Attilio Maranzano.



PUBLIC
SQUARE



EDGE OF PAVEMENT
FROM STREET SELECTION
THROUGH THE WALL OF TREES

ON PUBLIC LAND
SURROUNDED BY PARCELS OF TREES
A LITTLE IS KNOWN
CONSIDER WITH CARE
LIGHT AND DARK

QUESTIONS
- conditions are subjects to the edge of the plot
- distance the trees to a distance of
- grass conditions to the edge of the plot
- selection according to a vertical plane of trees



CONVULSIVE PLANT CALIFORNIA FAN PALM

RIGHT OF PASSAGE
FROM EVERY DIRECTION
THROUGH THE WALLS OF TREES

ON PUBLIC LAND
SURROUNDED BY PARKLANDS OR STREETS
A LEVELLED GROUND
COVERED WITH GRASS
LIGHT AND SOUND

specifications

- contains no objects to the edge of the grass
- between the trees is a distance of 10'
- grass continues to 20' outside the perimeter of trees
- selective watering for a similar growth rate of trees

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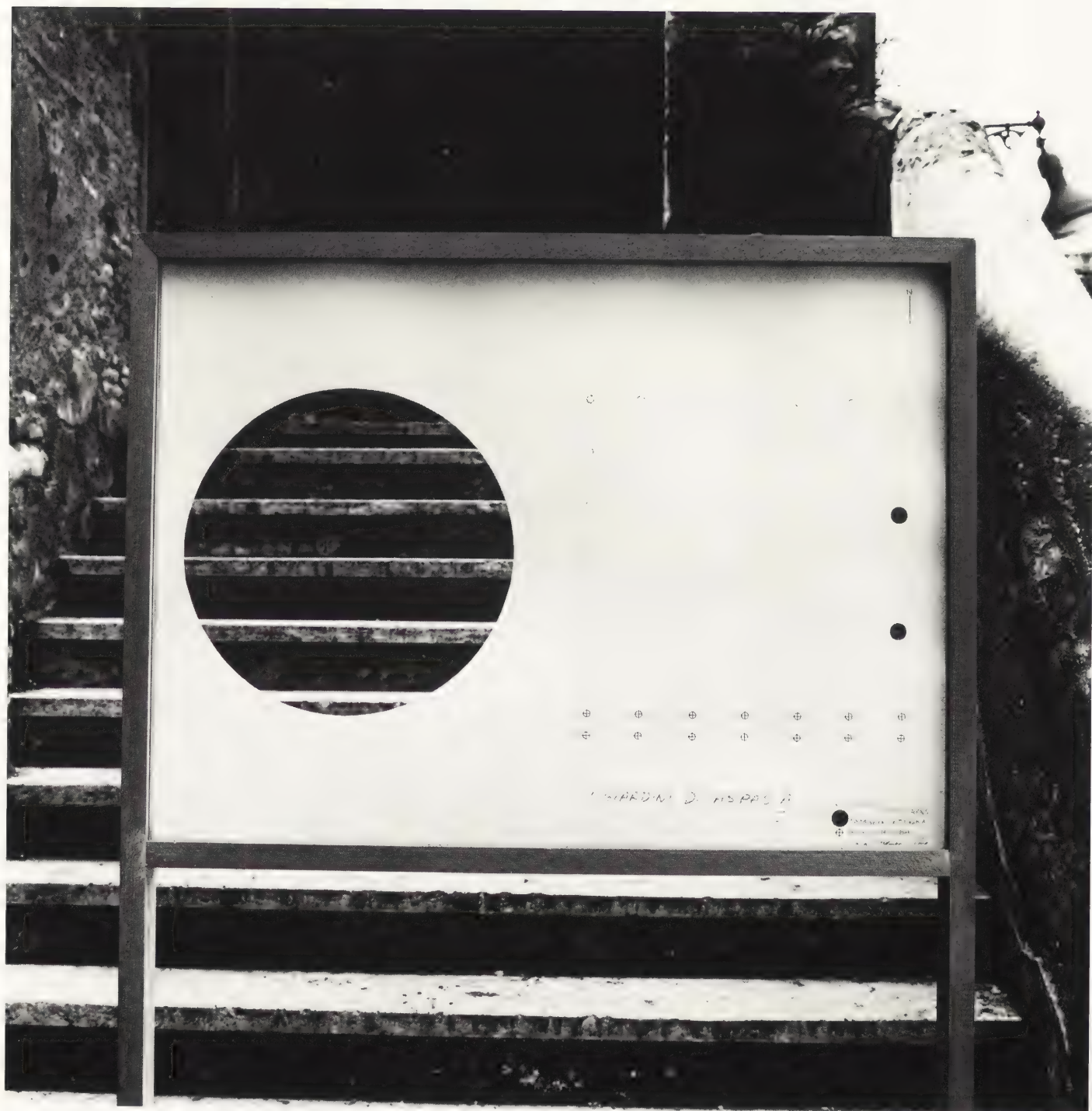
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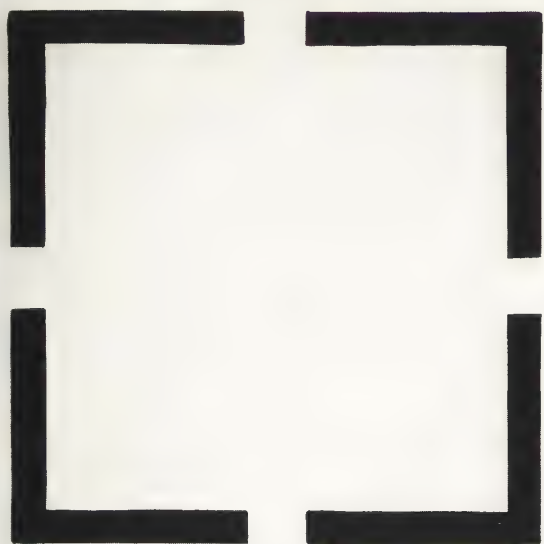
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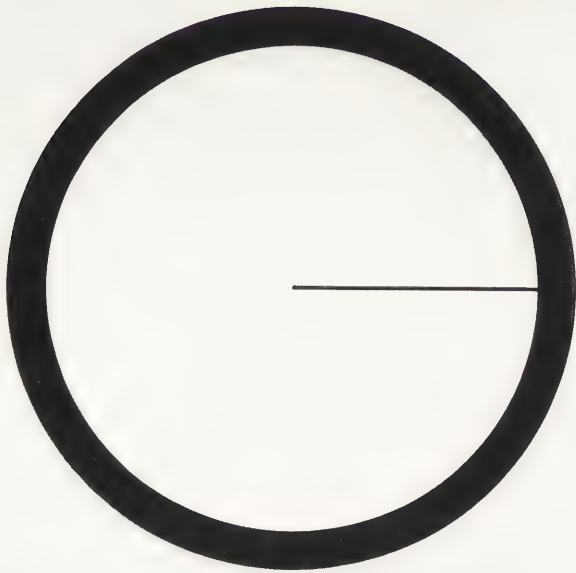
Deposited in the collection of the
Smithsonian Institution
June 10, 1954

THE SECRET

Class recommended by the
National Academy of Sciences
in the year 1954

ABIES NORDMANIANA

in the season 1954-55
for consideration as to placement in an open area to be left



CONTINUOUS ROOM FROM/TO: CONDITIONS THAT ARE THERE

OPENING HEIGHT: TRADITIONAL SITTING HEIGHTS IN RELATION TO

GROUND-LEVEL CONTINUOUS EXPANSION

BEGINNING AT GROUND LEVEL VIA FLOOR

5/10
Pina Pina

VIII. Münster 1983

Three works that can appear for one day, one week, one month, one year.

In the presence of two or more people.

– slate, water,

oak, brown willow, earth, lime, plaster.

The elements are found from time to time
assembled on the market square, at other times
they are distributed on the ground floor inside
a building.

– A table made of willow, earth, and lime, is near a window.

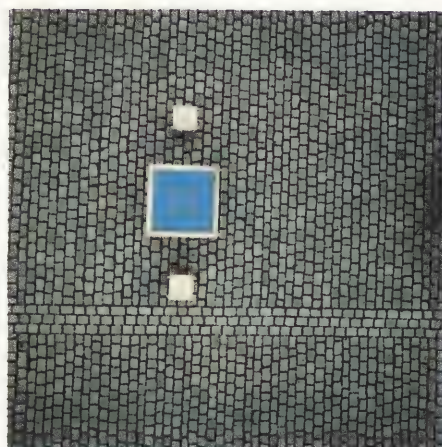
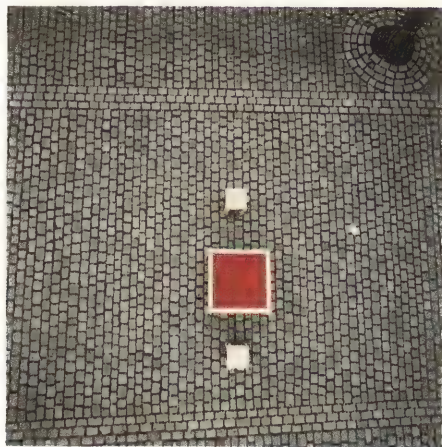
– A table made of slate is in the upper room,
reflecting with a center of water the colors of the ceiling.
The skylight above the table is open during daytime.

[49a], [49b] Münster, Domplatz/Markt.

[49c] Westfalian Landesmuseum.

[49d] Westfalian Kunstverein with Domplatz: in situ during November 1983.

[49e] Details of assembled elements, 1983. Ink, pencil on paper; plan detail
continuing from [49d].



[49a], [49b], [49c]



[49d]



[49e]

IX. Düsseldorf 1979–

Three works in three locations in the city, open day and night.

- At the Rhine, by the international docking place for ships.
(in a small meadow at the Robert-Lehr-Ufer)

On a plane of red iron slag:

Four white park benches placed vis-a-vis, with room to walk between each one.

[50] Drawing. Untitled, ink on paper 76.5 cm x 58 cm (see also cover plates).

- Under the end of a chestnut tree lined walk, by the Düssel, and at the intersection of two streets. (Grafenberger Allee/Altenbergstrasse)

Sandstone, basalt

In an area open to the sun, is a mosaic of white sandstone (Ulmer weiss).

Under the chestnut trees is a mosaic of black basalt, covered by shadow from the trees, and from time to time with leaves or snow.

[51] Drawing. Untitled, pencil on paper, 76.5 cm x 58 cm.

[53], [54] Bird's eye perspectives.

- Public Gardens 22/9/1979–22/9/1980.

After this date, the work can be replaced into the meadow for a day at a time only if the following conditions are completely maintained:

Black ash, white ash

An area of white ash is raked at the beginning of each day in the direction of east/west. (With ash from the metamorphosis of burning black slag from sea bottom.)

An area of black ash is raked at the beginning of each day in the direction of north/south. (With ash from the burning of trash from the city of Düsseldorf.)

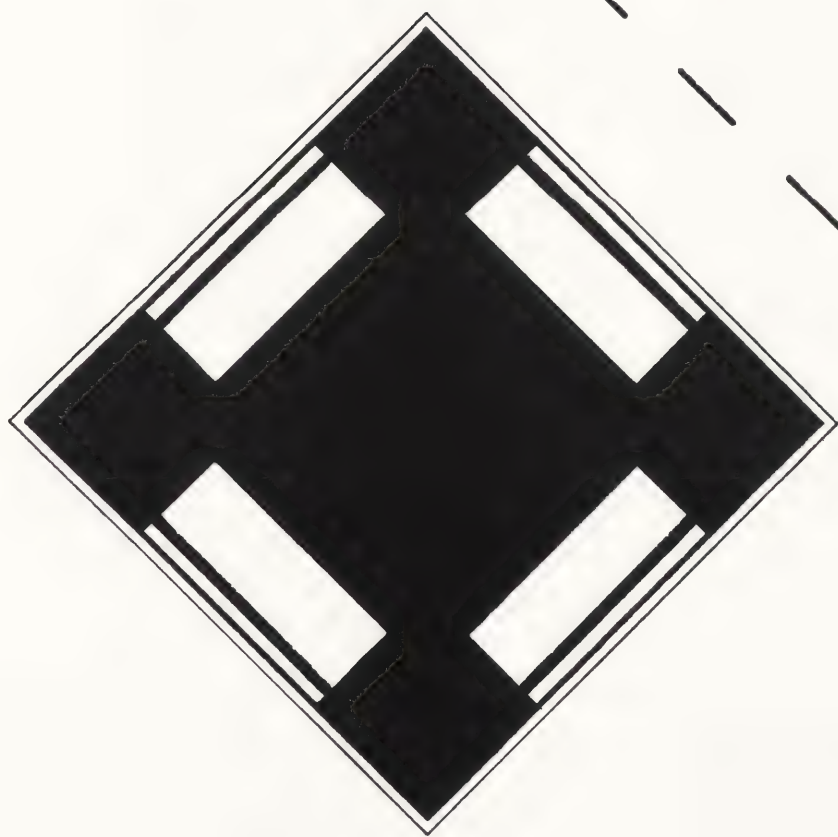
[52a] Drawing. Untitled, 1980–84; ink and pencil on paper, 76.5 cm x 58 cm.

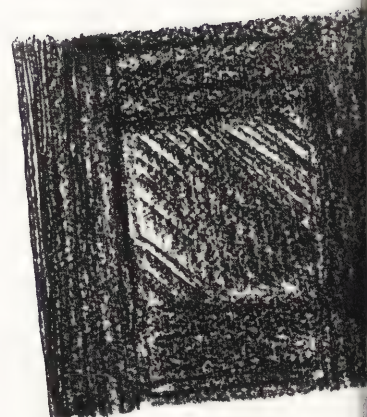
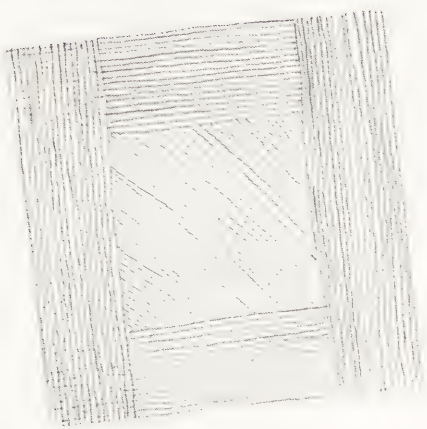
[52b] Other side of [52a].

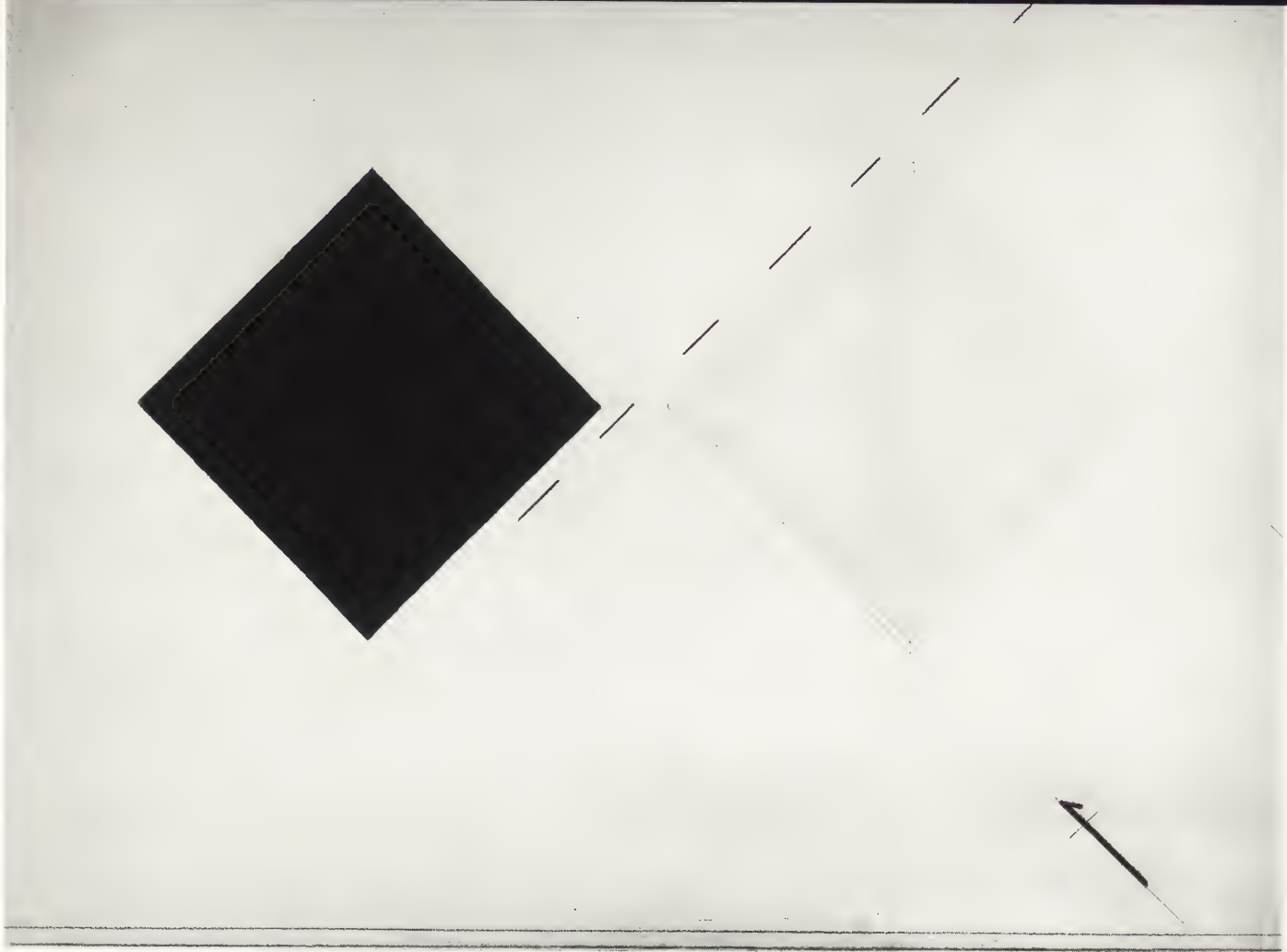
[55], [56] Bird's eye perspectives.

All of the above areas are oriented to the direction of the sun at noon.

These works are commissioned by the Kunstmuseum, Düsseldorf, and the care and maintenance of the above conditions are also headed by the city's Cultural Affairs Department, together with the Department of Streets and Gardens. The works can remain as a part of the public domain as long as the above conditions are completely maintained.

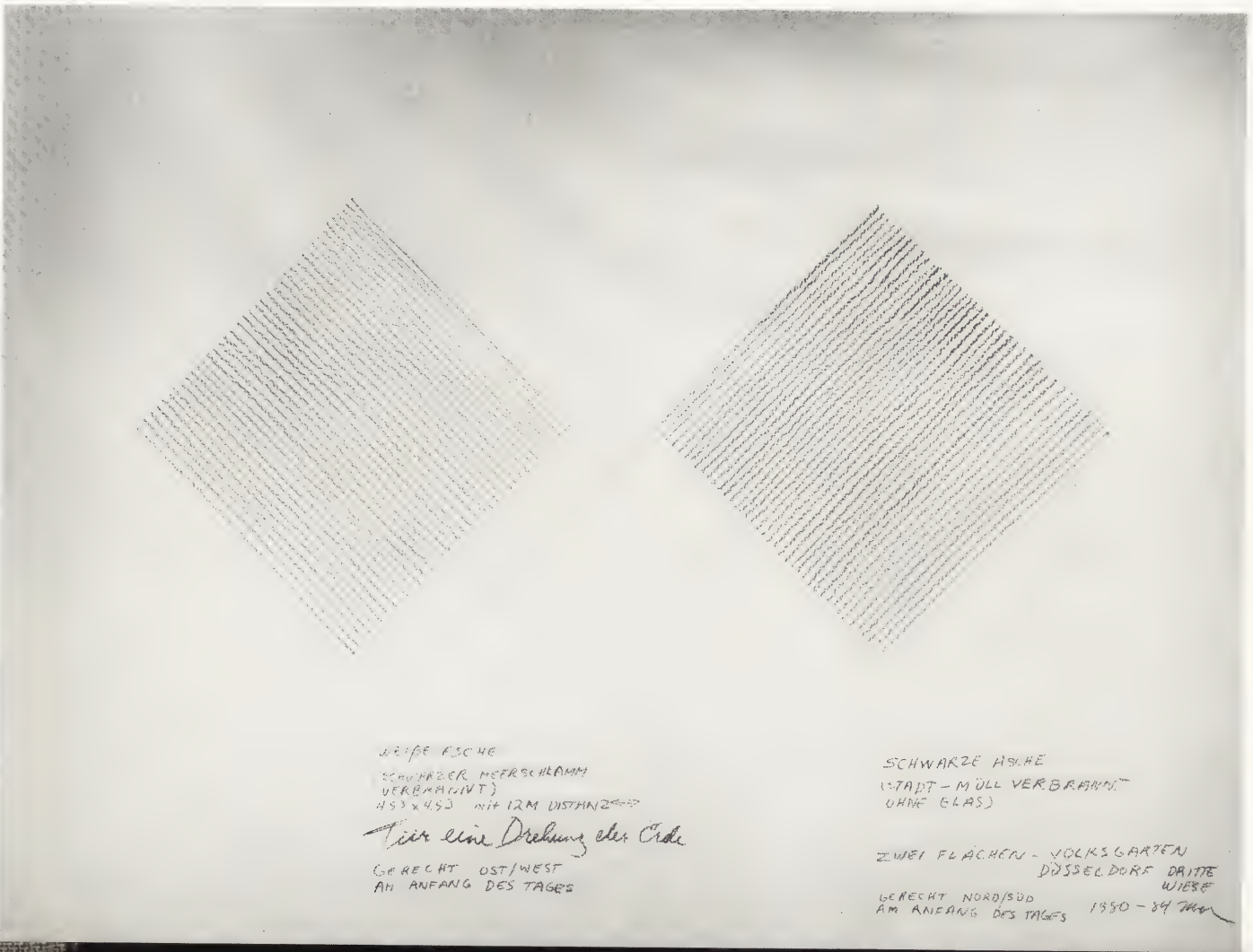


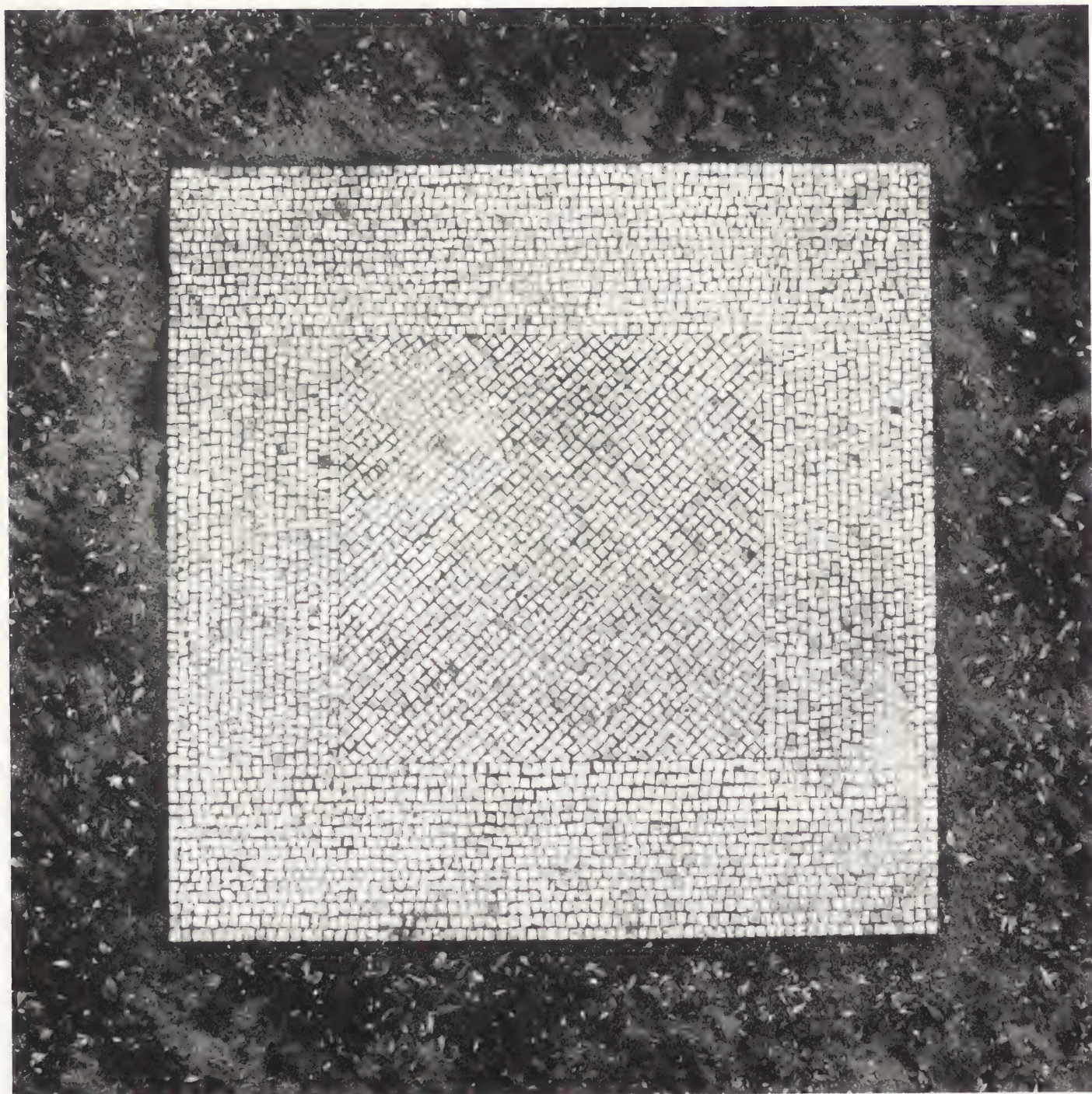


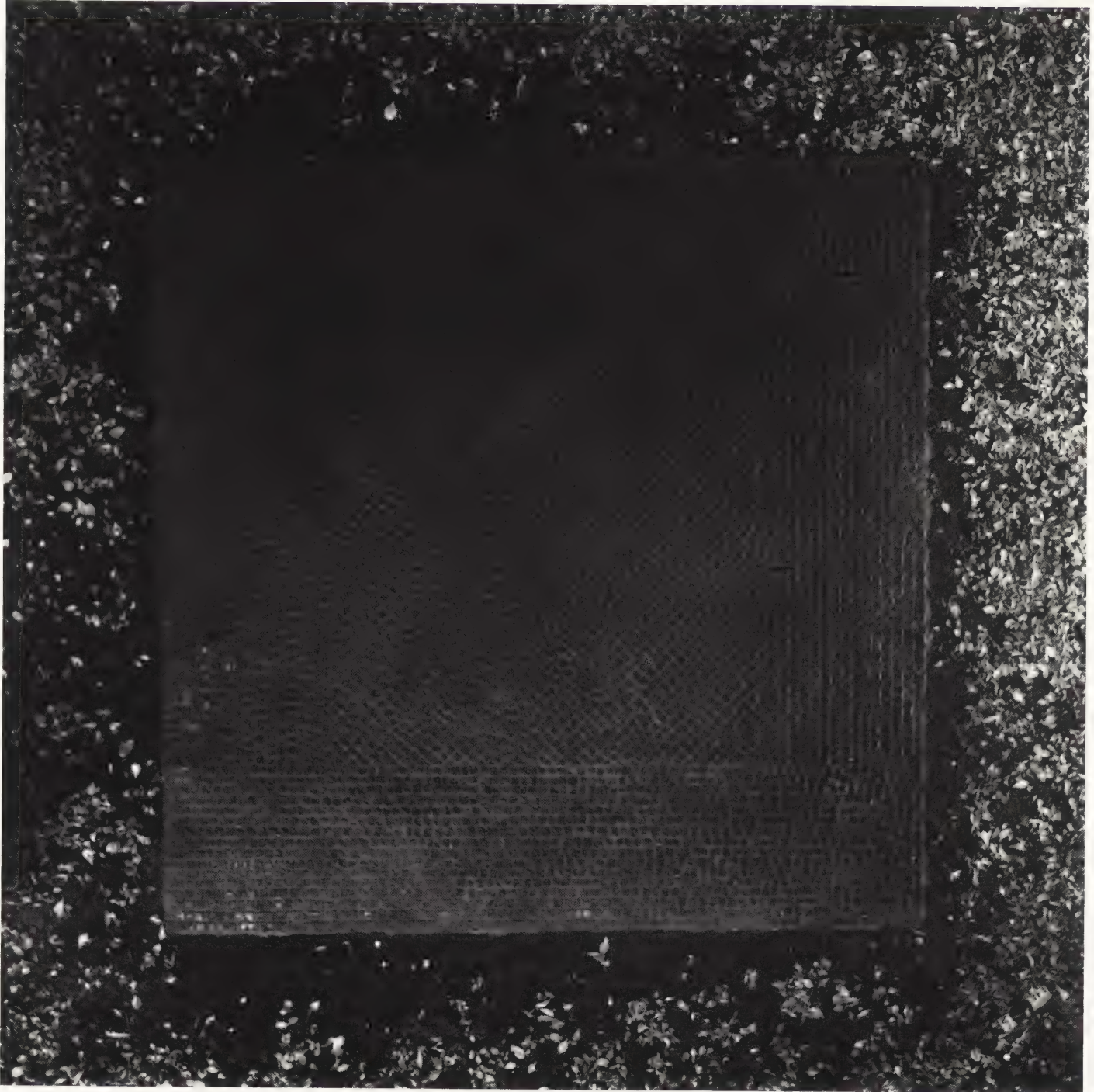


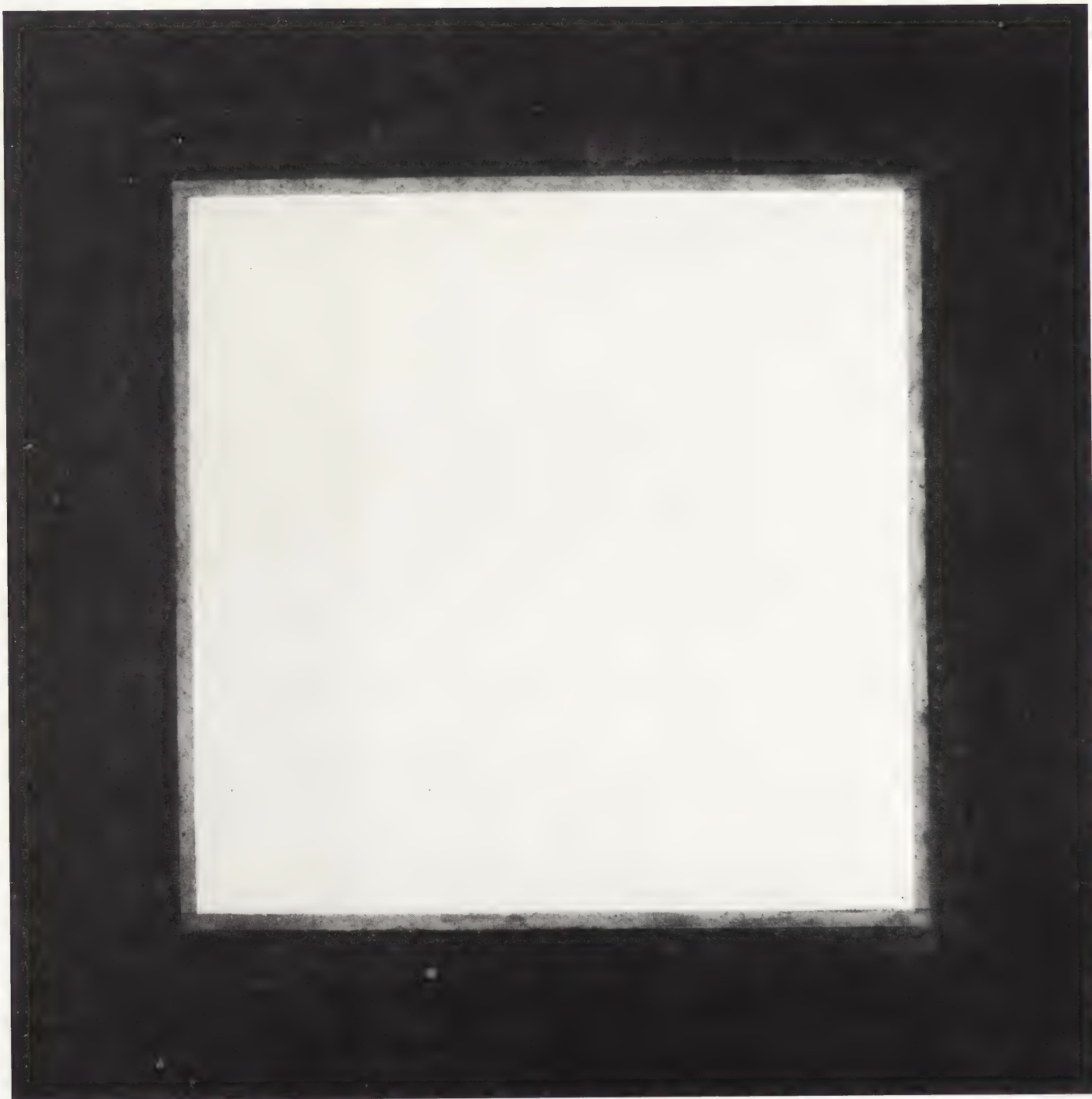
[52a]

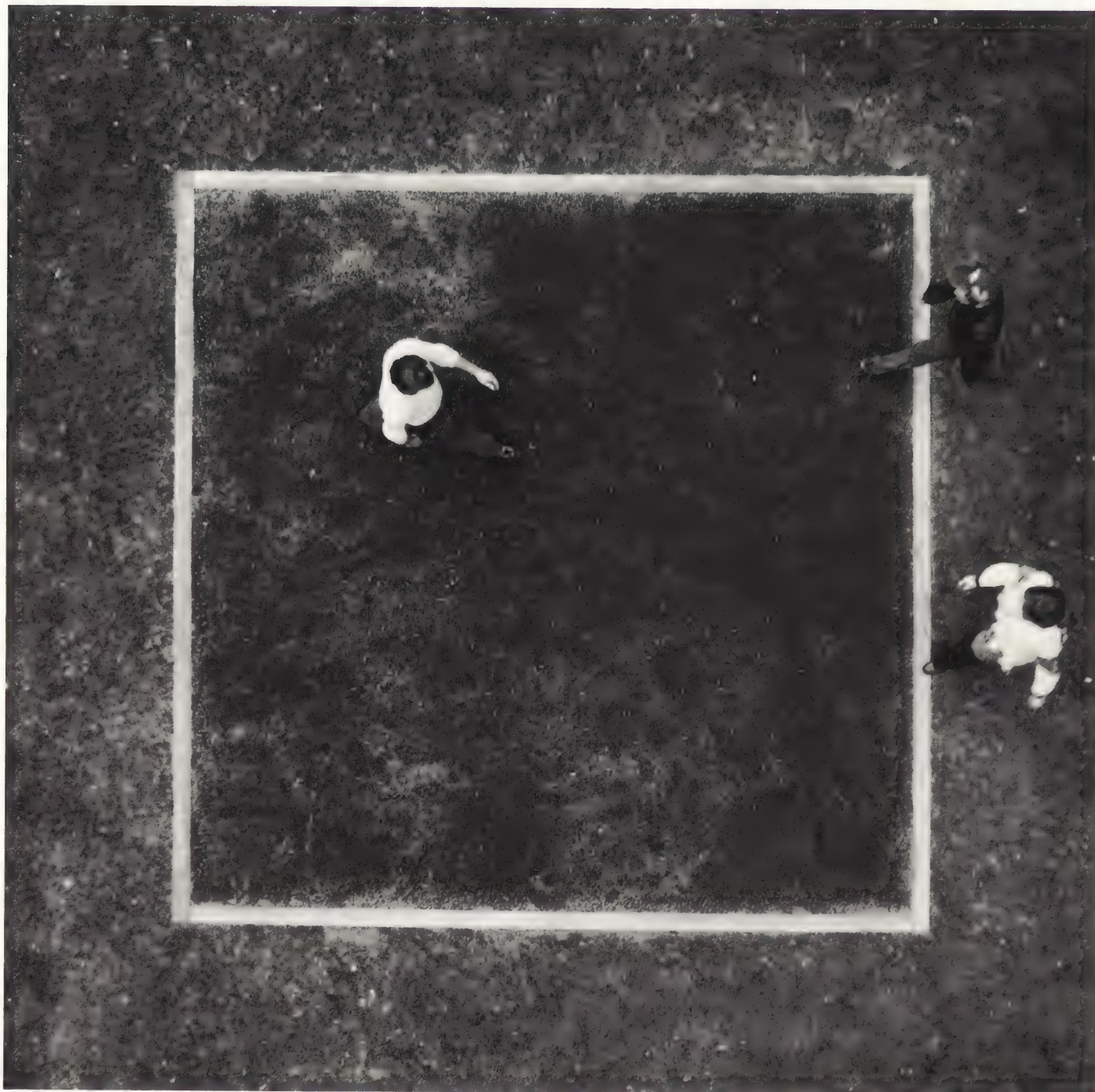
[52b]







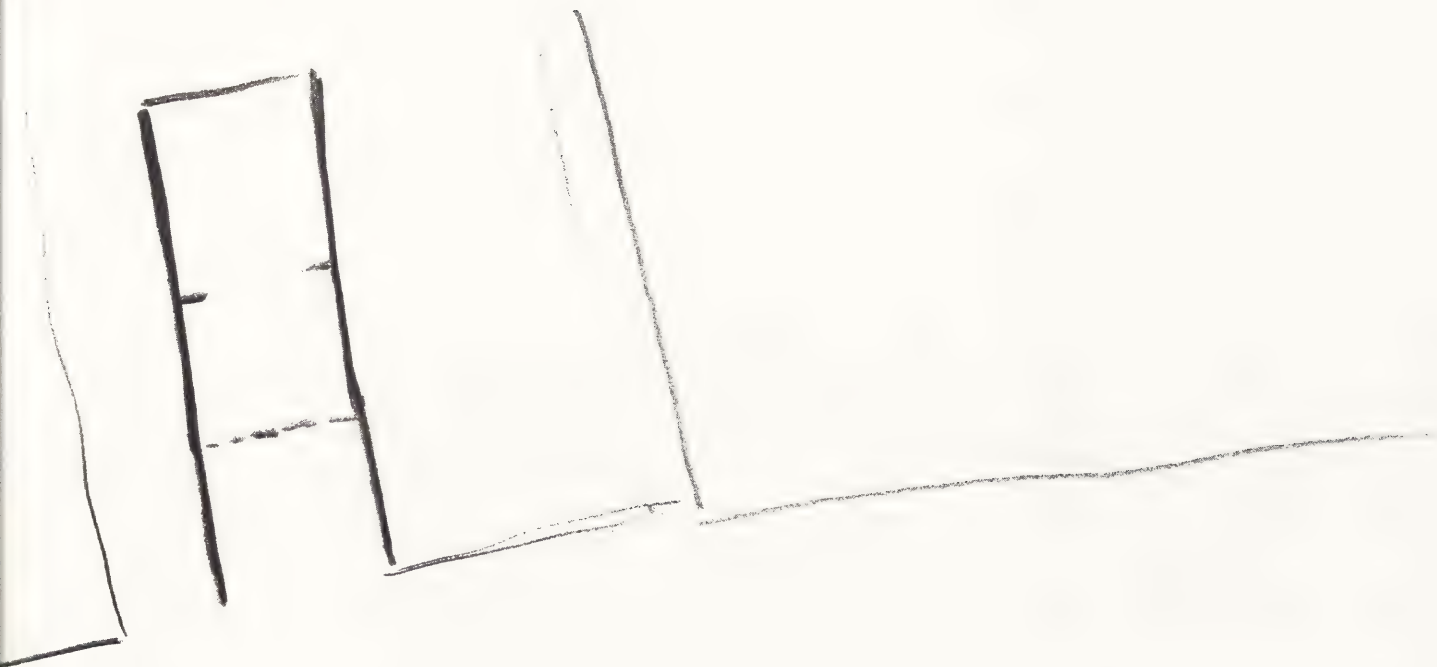
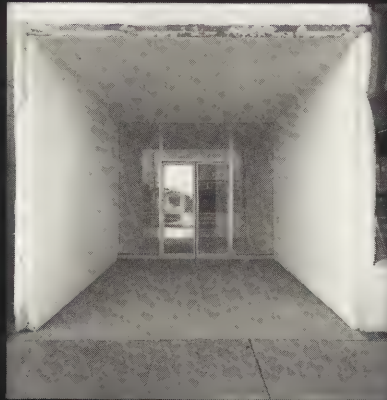




X. Washington and Beethoven, Los Angeles, May to August 1979.

[57] Sketch of street context. A room is open for twenty-four hours a day. It is followed by two interior rooms, which are open in daytime to whomever might pass on the street.

The original proposal was that the rooms could stay as part of the city. In the context of permanence, it was possible for them to remain in Los Angeles for four months.



XI. Essen-Werden, Brehminsel 1984–

This work begins with a one-year study of the city of Essen and its vicinity.

The choice of place for the work is a piece of land in the middle of the Ruhr, near the medieval beginning of Essen-Werden.

In an open meadow with a north/south axis, on land that has the form of an anchored ship, are placed two structures of stone: one of rough-cut black basalt-lava (Zyklopenmauerwerk) and another of white fitted sandstone.

Sponsored by the Kunstring Folkwang.

This work exists in Essen-Werden as a permanent part of the public domain, directly as a result of open meetings and discussions that took place over a period of one year, and continue between people of Essen and Essen-Werden.

[58] Plan: Brehminsel, 1984; ink on paper, 187.4 x 51 cm
(Collection Museum Folkwang).





Buchentwurf und Photographie/
Bookcomposition and Photography

Maria Nordman

Dieses Buch wurde auch unterstützt von mehreren Instituten, die 1981/82 das Schiff „Tjoba“ zur Reise auf den Rhein (Amsterdam bis Basel und zurück) eingeladen haben.

This book is also supported by several organisations which invited the ship “Tjoba” on its journey on the Rhine, 1981/82 (Amsterdam to Basel and back):

Sekretariat für Gemeinsame Kulturarbeit
in Nordrhein-Westfalen, Wuppertal

Kunsthalle Basel

Museum Ludwig, Köln/Cologne

Kunstmuseum Düsseldorf

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